

B. Henry.

4/3

Fantaisie
SUR L'AIR
DE LA BIONDINA
VARIÉ

Pour la Harpe;
Dedice à Son Epouse

Par
BÉNIGNE HENRY
Professeur de Harpe et de Chant

Œuvre 1.^{er}

Prix 3.^f

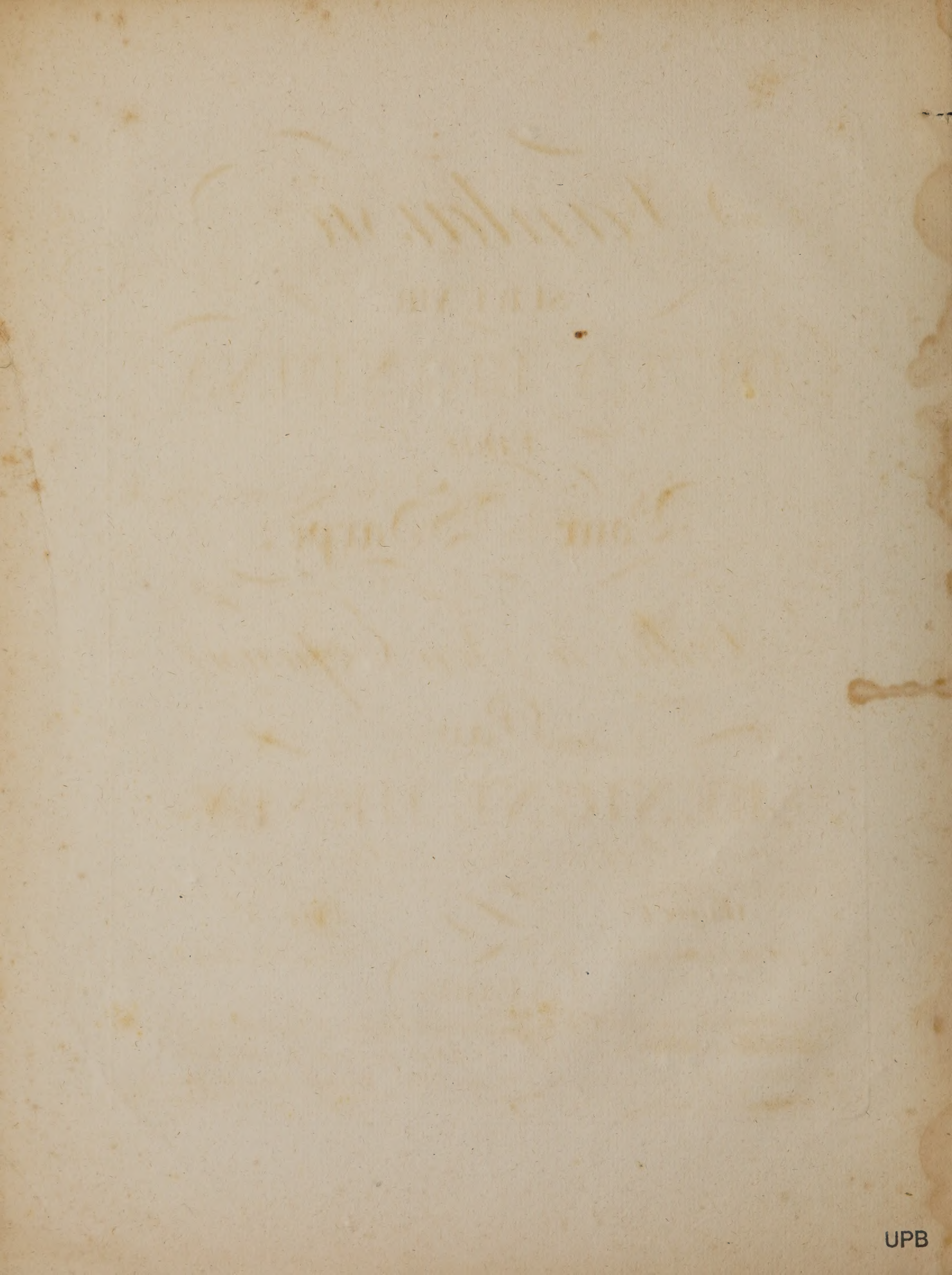
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A PARIS

Chez CORBAUX, Editeur et M.^d de Musique à la Lyre d'Or, Rue de Thionville N° 28.
Il tient un assortiment Complet de Pièces de Théâtre, Cordes de Naples, Papiers réglés et se charge des Envois de
Musique et d'Instrumens pour les Départemens et l'Etranger. les Lettres et demandes lui seront Affranchies.
M^{lle} Sophie Beaublé. Scrup.^t

B. Henry



AIR PART FOUR PART

1. The first part of the air is in the key of C major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

2. The second part of the air is in the key of F major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

3. The third part of the air is in the key of C major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

4. The fourth part of the air is in the key of F major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

5. The fifth part of the air is in the key of C major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

6. The sixth part of the air is in the key of F major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

7. The seventh part of the air is in the key of C major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

8. The eighth part of the air is in the key of F major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

9. The ninth part of the air is in the key of C major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

10. The tenth part of the air is in the key of F major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

11. The eleventh part of the air is in the key of C major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

12. The twelfth part of the air is in the key of F major and is in the time of 3/4. It begins with a simple melody in the right hand, which is supported by a bass line in the left hand.

AIR VARIÉ POUR HARPE.

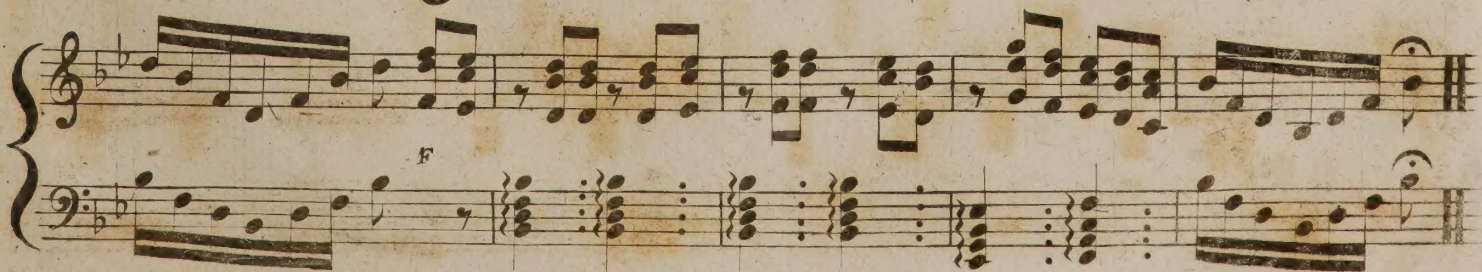
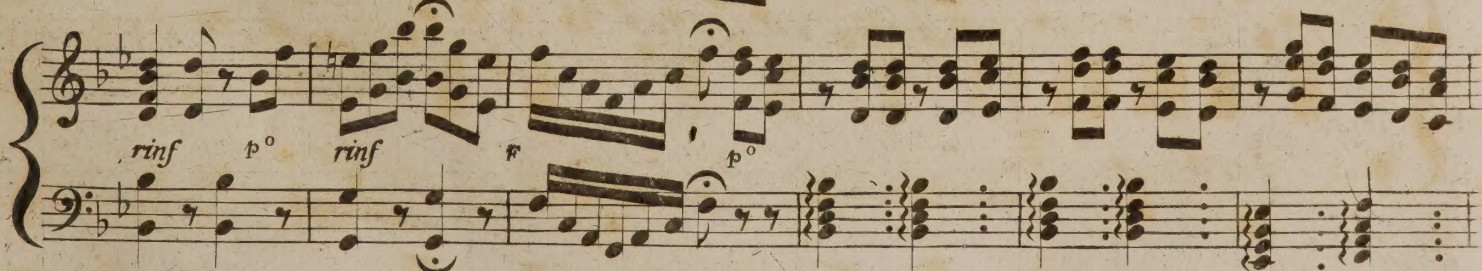
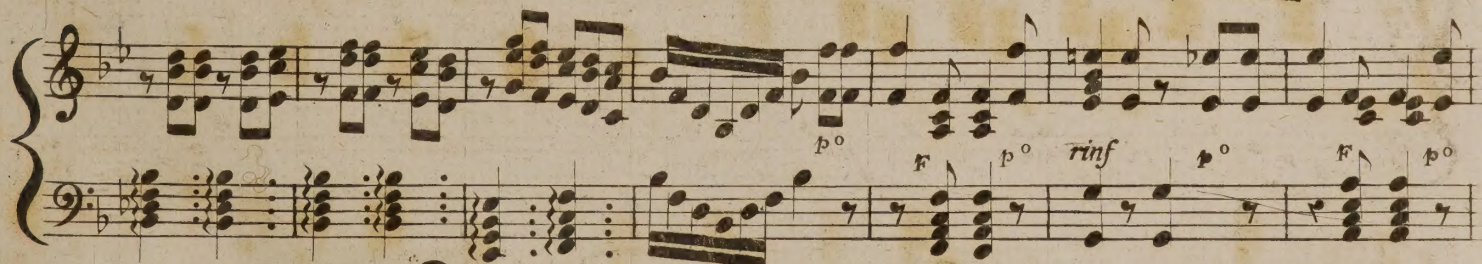
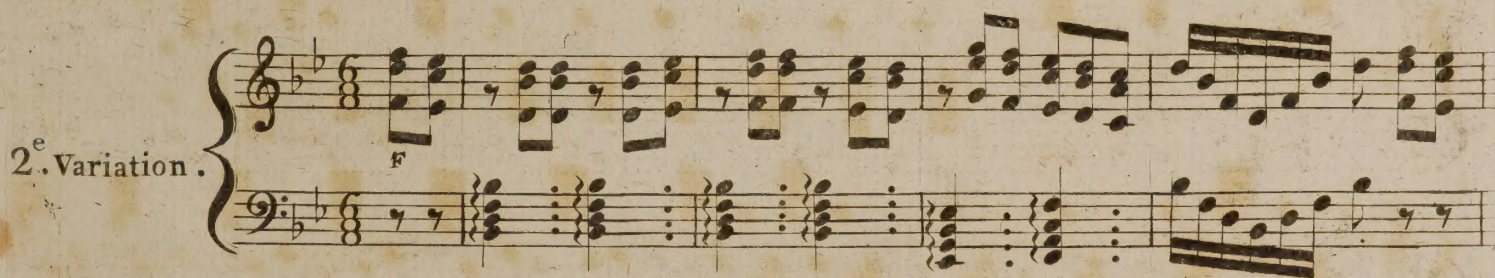
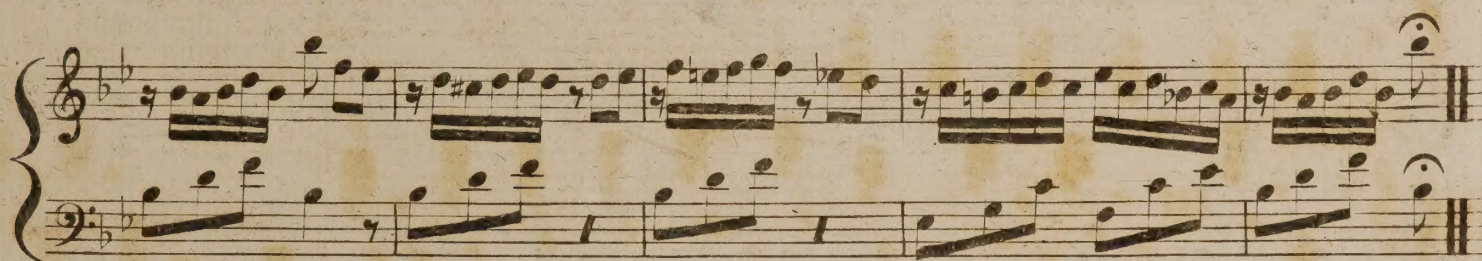
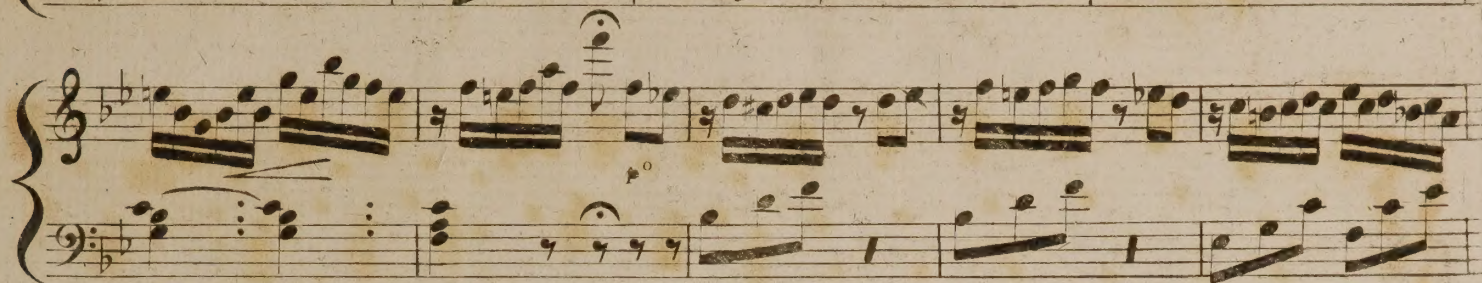
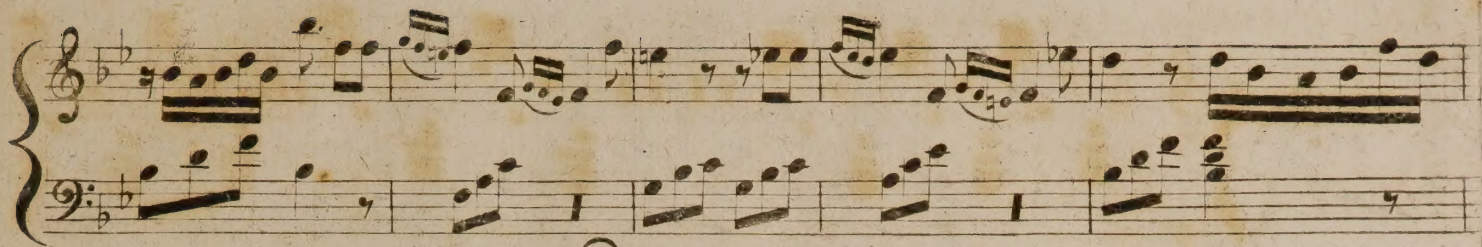
THEMA.
Allegretto.

ere
1. Variation.

(Gravé par M^{elle} Gilbert.)

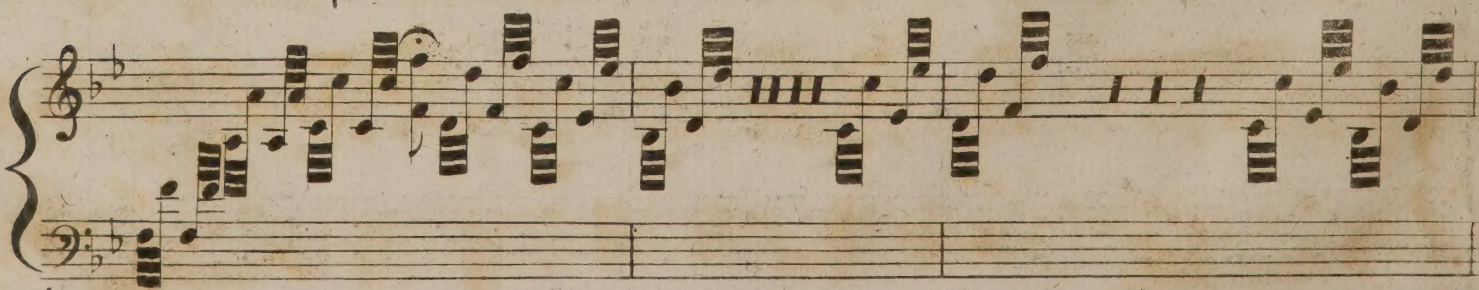
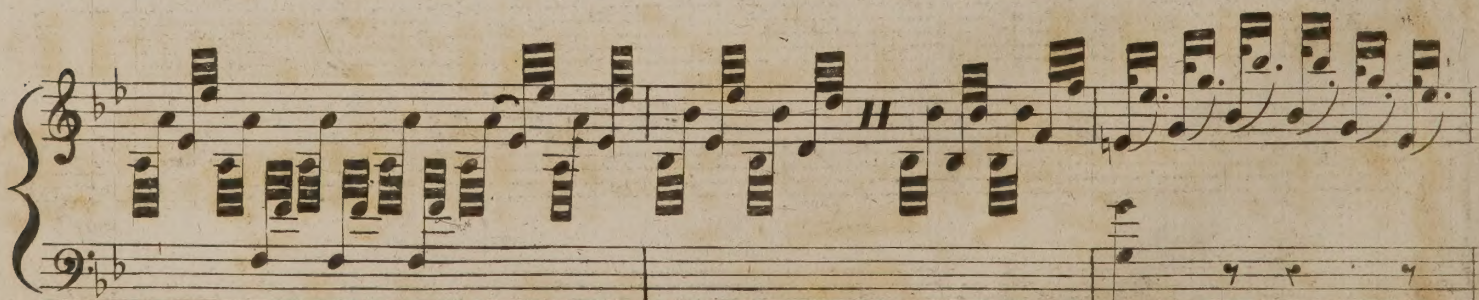
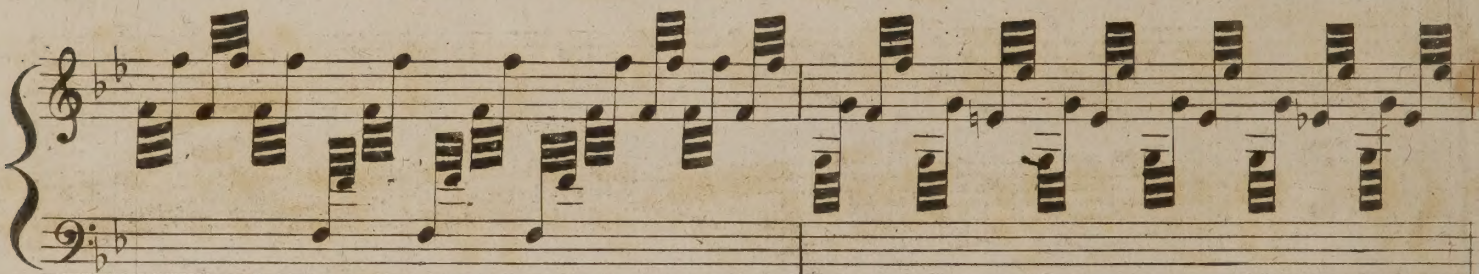
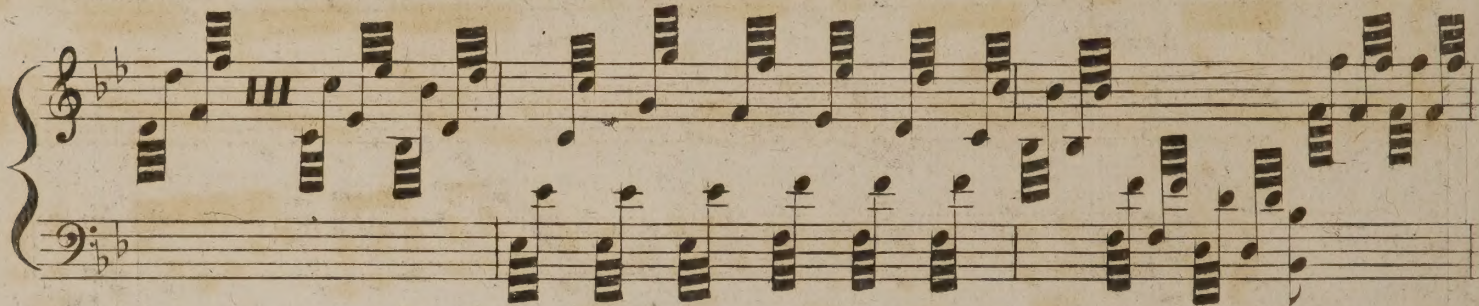
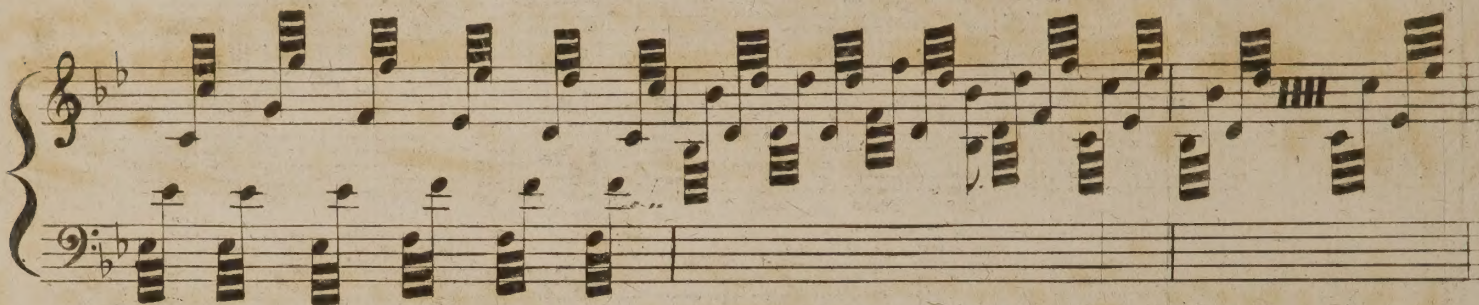
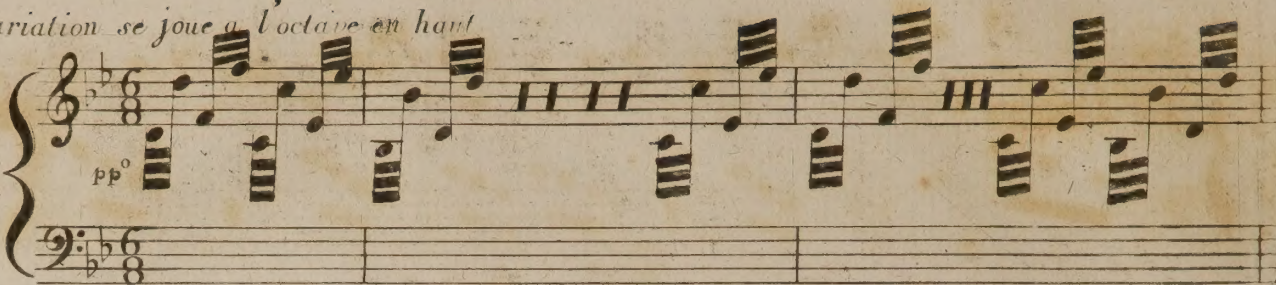
HARPE

3



Nota cette Variation se joue a l'octave en haut

3^e Variation.



HARPE

5

The first system of musical notation for Harpe, measures 1-4. It consists of two staves, treble and bass, with a brace on the left. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The music features a series of chords and single notes, with some triplets indicated by 'III'.

4. Variation.

The second system of musical notation for Harpe, measures 5-8. It consists of two staves, treble and bass, with a brace on the left. The key signature has two flats. The time signature is 6/8. The music features a series of chords and single notes, with some triplets indicated by 'III'. The tempo/mood marking 'mezz. f^c' is present.

The third system of musical notation for Harpe, measures 9-12. It consists of two staves, treble and bass, with a brace on the left. The key signature has two flats. The time signature is 6/8. The music features a series of chords and single notes, with some triplets indicated by 'III'. The tempo/mood marking 'p^o' is present.

The fourth system of musical notation for Harpe, measures 13-16. It consists of two staves, treble and bass, with a brace on the left. The key signature has two flats. The time signature is 6/8. The music features a series of chords and single notes, with some triplets indicated by 'III'. The tempo/mood marking 'rinf' is present.

The fifth system of musical notation for Harpe, measures 17-20. It consists of two staves, treble and bass, with a brace on the left. The key signature has two flats. The time signature is 6/8. The music features a series of chords and single notes, with some triplets indicated by 'III'. The tempo/mood marking 'p^o' is present.

The sixth system of musical notation for Harpe, measures 21-24. It consists of two staves, treble and bass, with a brace on the left. The key signature has two flats. The time signature is 6/8. The music features a series of chords and single notes, with some triplets indicated by 'III'. The tempo/mood marking 'p^o' is present.

5. Variation.

pp
sons Har:
f *pp*

rinf *pp* *ad libitum*

pp

6. Variation.

ff

HARPE

7

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a triplet of eighth notes in the bass staff.
- System 2:** Includes the instruction "rallent" (rallentando) and "ad libit" (ad libitum). Dynamic markings include p^o and notes labeled D and G.
- System 3:** Includes the instruction "poco p^o " (poco piano).
- System 4:** Includes the dynamic marking ff^o (fortissimo).
- System 5:** Continues the musical progression.
- System 6:** Ends with a double bar line and the word "fin" (finis).

Allegretto.

THEMA.

First system of the Theme, measures 1-4. Treble clef, key of B-flat, 6/8 time. Dynamics: *p* (piano) at measures 1 and 2.

Second system of the Theme, measures 5-8. Treble clef, key of B-flat, 6/8 time. Dynamics: *p* (piano) at measure 5, *pp* (pianissimo) at measure 7.

1^{re} VAR.

First system of the first variation, measures 9-12. Treble clef, key of B-flat, 6/8 time. Dynamics: *p* (piano) at measure 9.

Second system of the first variation, measures 13-16. Treble clef, key of B-flat, 6/8 time. Dynamics: *p* (piano) at measure 13, *f* (forte) at measures 14 and 15, *p* (piano) at measure 16.

2^e VAR.

First system of the second variation, measures 17-20. Treble clef, key of B-flat, 6/8 time. Dynamics: *f* (forte) at measure 17.

3^e VAR TACET.

FLUTE ou VIOLON.

3

4^e VAR. *Mezz. f^{te}.*

5^e VAR TACET.

6^e VAR. *f^{te}*

p *Cres.* *Rall.* *Poco. p* *Cres.* *f^{te}*

